

Fall 1985

McKissick Newsletter - Fall 1985

McKissick Museum--University of South Carolina

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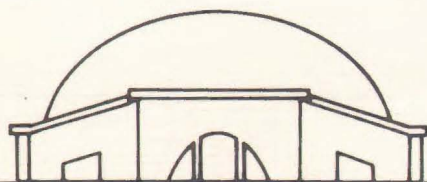


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FALL



Saddled horse,
T'ang, 8th Century
Chinese Ceramics:
The Koger Collection

Photo: Brian Shrum

CHINESE CERAMICS: THE KOGER COLLECTION

Ever since Marco Polo explored Asia, the West has been bewitched by the beauty of Oriental ceramics. A long-time artistic exchange between East and West is apparent even today in that virtually all fine ceramics are called "china," whether or not, in fact, they are Chinese. An outstanding display of these timeless art works will be featured at McKissick this fall.

Selected from the Koger Foundation collection established by Nancy and Ira Koger of Jacksonville, Florida, these works convey the technical mastery and aesthetic sophistication for which this Chinese art form has been prized for centuries.

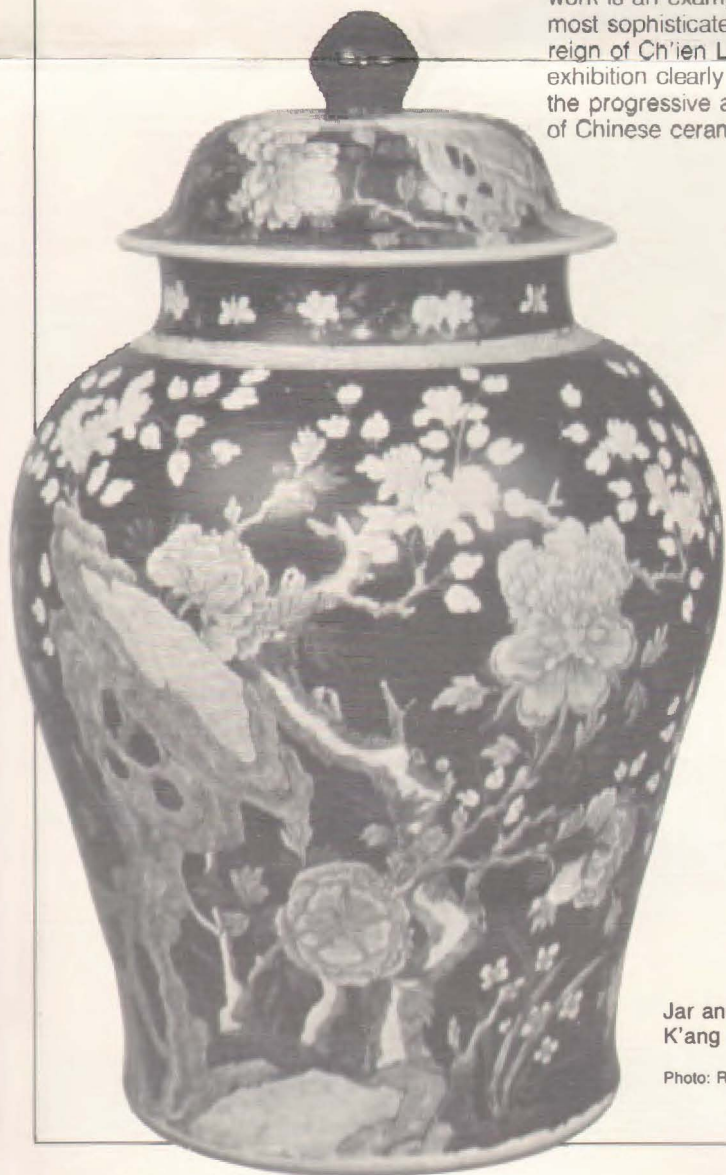
The 154 pieces displayed in this exhibition are a fraction of the priceless treasures assembled by the Kogers over the years. Curator of the exhibition John Ayers, former Keeper of the Oriental Department of the Victoria and Albert Museum in London, says the Kogers' choice of ceramics "falls consistently on beauty of proportion and clear elegance of detail in the matter of form, with some vigorous — even humorous — principal always to the fore in decorative design." He adds that their collection reveals an exceptional connoisseurship in the realm of color, an area in which "true Chinese taste is at its most unerring."

The first and oldest piece in the exhibition is a funerary jar from the Neolithic Period, circa 2500 B.C. The most recent work is an example of the purest and most sophisticated porcelain from the reign of Ch'ien Lung (c. 1736-1795). This exhibition clearly reveals and celebrates the progressive achievement and beauty of Chinese ceramics from the earliest,

simplest earthenware to the finest luxurious porcelain. "Among the early potters of China there were without doubt some exceptional men," says Ayers. "Pottery-making began there at the same stage of human development as elsewhere, using the same primitive means and materials, yet by the beginning of our Christian era, they had already progressed so far in technique as to make all outside comparisons irrelevant. In following centuries, through a trade in wares that were stronger, more practical and often more elegant than their rivals, the recognition of this advantage gradually spread throughout Asia." The Chinese recognized the beauty and value of this art form and held it in high regard. After being brought to the West by early merchants, their exquisite ceramics began inspiring imitations and setting classic standards throughout the world.

European collectors first became interested in Chinese ceramics in the 15th and 16th centuries as trade increased contact between the two cultures. The 18th century was a period of intense collecting of these pieces which, after a brief waning, was vigorously continued in the late 19th century and passed down to our day.

The Koger ceramics are displayed in chronological order. This exhibition traces not the Western passion for these wares, but the progressive periods of develop-



Jar and cover
K'ang Hsi, C1700

Photo: Ringling Museum of Art



BERNARD M. BARUCH AS SPORTSMAN



ment in Chinese pottery. Visitors to the Museum will be struck by the rich colors, many representative of specific reigning emperors, that characterize these works. Deep reds, celados of various hues, greens, yellows, azures and deeper blues combine with silky glazes to dazzle the eye.

The Koger Collection opens on Saturday, September 7 and will run through November 9. After leaving McKissick it will travel to Orlando, Little Rock, Nashville and Richmond.



Miss Elizabeth Navarro of Kingstree, South Carolina, has donated to McKissick Museum a cased pair of English-made shotguns and a hunting jacket which had belonged to Bernard M. Baruch. Nurse and companion to Mr. Baruch for the last 20 years of his life, Miss Navarro shared Baruch's hunting trips, visits abroad and the company of celebrity friends.

For many years visitors to McKissick Museum have enjoyed the beauty and craftsmanship of the Bernard M. Baruch 18th and 19th century British silver collection. The exquisite 500-piece silver collection was the only side of Mr. Baruch's life that the Museum was able to interpret until Miss Navarro's donation and the introduction to Mr. Baruch as sportsman.

Baruch, a native South Carolinian, enjoyed all aspects of outdoor life. Early in the 20th century he began purchasing land north of Georgetown, a plantation called Hobcaw Barony. This land was to be his "retreat" from the business world and it fulfilled his happy childhood memories of the beautiful, unspoiled land. Hobcaw appeared to be an ideal hunting territory with 20,000 acres of rice fields, timberland and beaches. Travel to his new home as well as communications were difficult as there were no bridges or telephones. This was exactly what Baruch wanted. At Hobcaw, Baruch and guests, including President Franklin D. Roosevelt, noted South Carolina statesman James F. Byrnes and other influential friends, concentrated most of their skills on duck hunting, but also hunted turkey, quail, woodcock and snipe. From Thanksgiving to March 1 every year, Baruch resided at Hobcaw and hunted every day. He disliked shooting deer and established an official house rule that guests at Hobcaw not shoot them either.

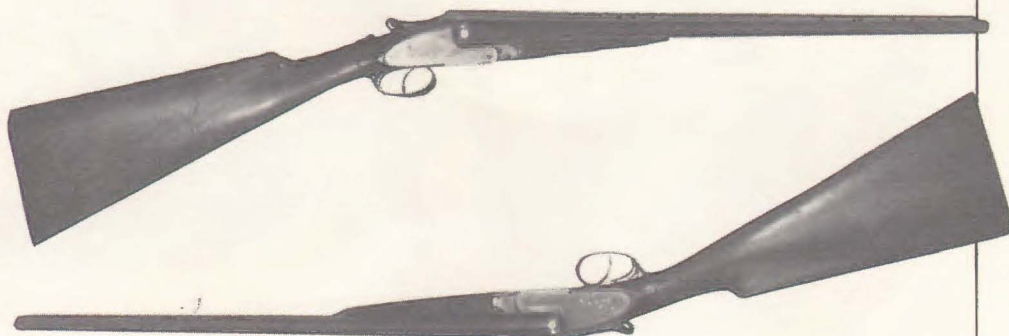
The shotguns donated by Miss Navarro are a cased pair of 12-gauge breech-loading shotguns that had been



Bernard M. Baruch

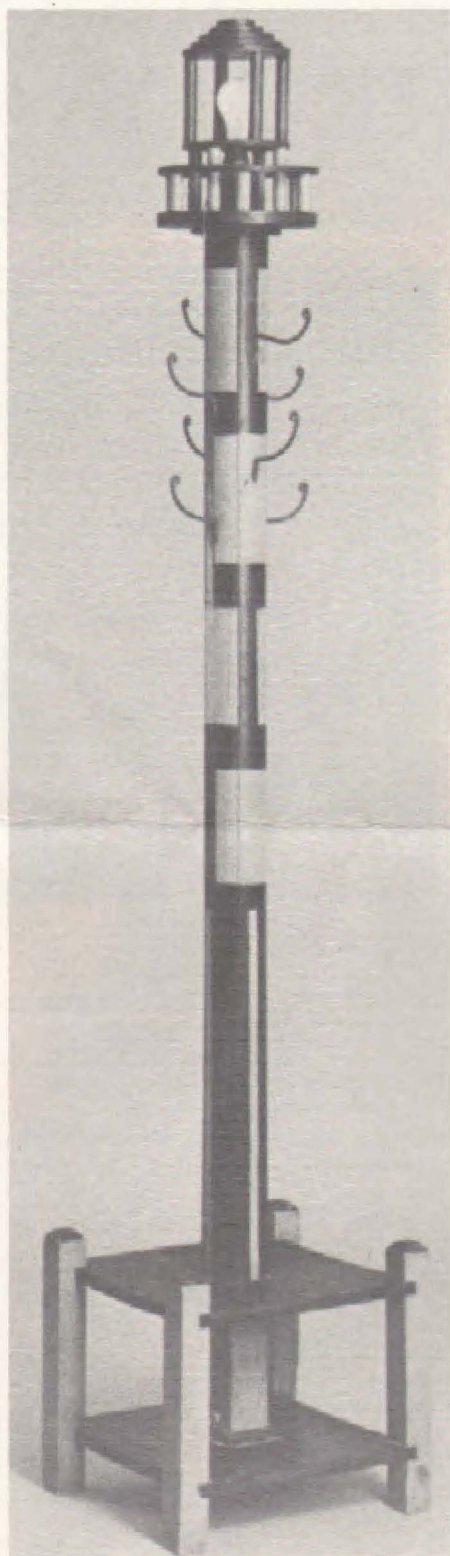
Baruch's since 1903. The set was made in London by Joseph Land and Son. This type of shotgun was invented by the French gunsmith Lefauchaux in the 1840s and replaced the muzzle-loading style by the turn of the century. Breech-loading firearms were preferred because they were safer to load, easier to clean, needed cleaning less often, had less perceptible recoil and did not require the operator to stop and place the butt on the ground to load it. The guns are an identical pair with the initials BMB inscribed on plates, along with other engraved decorations.

The guns and other Baruch materials are to be included with the silver collection in a new exhibit on Bernard M. Baruch which is planned for the near future.



AUGUST

SEPTEMBER



Coat Rack

Courtesy: The Moore Collection
Ferrum, Va.

Carolina Folk: The Cradle of A Southern Tradition

August 23-October 6

Folk art from the two Carolinas gleaned from private collections and museums nationwide. The exhibit will feature over 100 examples of the finest in regional folk art and note the significance of this region's contribution to folk life. Co-sponsored by the South Carolina Committee for the Humanities.

The Tumultuous Thirties

continues through September

Footage from Movietone news, focusing on the year 1934, presents the events, people and places which influenced much of today's world.

McKissick Mornings

Carolina Folk Exhibit
August 27 — 10 and 11 a.m.

Catherine Wilson Horne, Curator of History, will conduct a tour through and discuss the Carolina Folk Exhibit from the curator's perspective. Number of participants per session is limited to 25. Contact the Museum at 777-7251 if you wish to participate.

Minerals in Glass

September 6-October 30

Beautiful and dramatic glass objects created by local artists illustrate minerals used to make various kinds and colors of glass.

Chinese Ceramics: The Koger Collection

September 7-November 9

An outstanding display of Oriental ceramics selected from the Koger Foundation collection established by Nancy and Ira Koger of Jacksonville, Florida. The 154 pieces in the exhibit are displayed in chronological order and trace the progressive periods of development in Chinese pottery.

McKissick at Noon

September 12 —
USC Brass Quintet

September 19 —
Theatrical Presentation

September 26 —
Woodwind Quintet

Co-sponsored by the USC Department of Theatre and Speech, the USC Department of Music and the McKissick Museum, the "McKissick at Noon" series provides live performances in front of the Museum on the USC Horseshoe. These free performances begin at 12:30 p.m. and last 30-40 minutes.



USC Brass Quintet

SEPTEMBER



Photo: Ringling Museum of Art

Children's Pottery Program

September 14 and September 28
9:30 a.m.-12:30 p.m.

Children will work with clay to create their own versions of Southern face jugs. These jugs are part of the Museum's "Carolina Folk" exhibit, which the participants will tour. Salley Ashley, local art teacher, will conduct the class and Sara Ayers, a native Catawba potter, will demonstrate her pottery techniques. Classes are limited to 15. Participants must be 10 years of age or older. A registration fee of \$25 covers all material. Call 777-7251 for more information.

McKissick Mornings

Chinese Ceramics:
The Koger Collection
September 24 — 10 and 11 a.m.

A guided tour and expert information from Lynn Robertson Myers, Chief Curator. Sessions held at 10 a.m. and 11 a.m., each lasting about 50 minutes. The number of participants is limited to 25 per session. Call 777-7251 to sign up.

Caribbean Cultural Festival

September 16-October 14

Special exhibits accenting Caribbean culture will be featured through October 14.

OCTOBER

Landscapes by Will Barnes

October 2-October 30

Photographic views which present often overlooked images of nature.



Annual USC Art Faculty Exhibit

October 14-November 10

Recent works by the faculty of the Department of Art on the Columbia campus of USC. Known in the past for its variety of media and subject matter.

McKissick Mornings

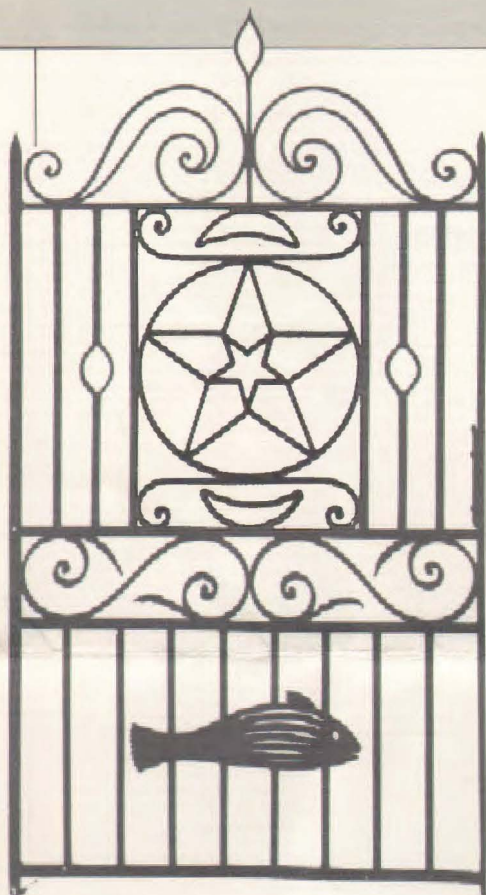
Glassblowing, Minerals in Art
October 29 — 10 a.m.

25 participants will visit with an area glassblower and tour the Minerals in Art exhibit. Call 777-7251 to sign up.



Artist: Reed Todd

CAROLINA FOLK: THE CRADLE OF A SOUTHERN TRADITION

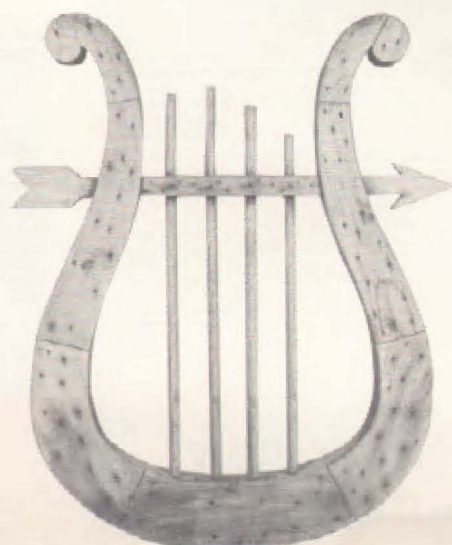


Star and fish gate, 1976

Courtesy: National Museum of American History, Smithsonian Institution, Wash., D.C.

The beauty and simplicity of Southern folk art will be celebrated by the exhibit "Carolina Folk: The Cradle of a Southern Tradition," opening August 23. The exhibit will feature over 100 examples of the finest in regional folk art, helping viewers to understand better the Carolinas' role in the South's folk heritage. The recent resurgence of interest in folk culture has tended to popularize the past of a people who have often, especially in the Carolinas, been neglected in traditional accounts of history. This study of Carolina objects and their makers will provide a cultural understanding of the significance of this region's contribution to folk life.

The central theme of the exhibit, "Carolina Folk: The Cradle of a Southern Tradition," is that the Carolinas were the source of both design and production of many distinctive types of folk art found throughout the South. Nowhere is this more apparent than in the production of the alkaline-glazed pottery (often turned by slaves) that first appeared in Edgefield District, South Carolina, in the early 19th century. It was from the antebellum Edgefield District that the alkaline stoneware glazes were disseminated throughout the deep South. By 1880, migrating Edgefield-trained potters had spread this tradition throughout the deep South, including North Carolina, Georgia, Alabama, Louisiana, and Texas. The Edgefield craftsmen's addition of slip decoration and face vessels to their pottery expressed the personality of the people of their locale. No place has had a greater



Musical Instrument
Trade Shop Sign

Courtesy: The Moore Collection, Ferrum, Va.

influence in shaping a region's ceramic tradition than Edgefield District.

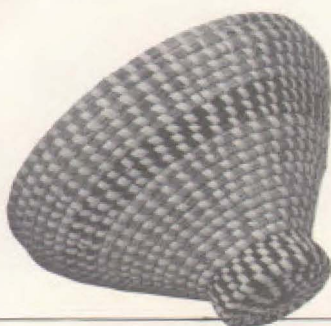
Carolina clay is also the source of the superb polychrome-slip decoration of the Moravian potters of North Carolina and the alkaline-glazed stoneware of the Catawba Valley of North Carolina. Carolina ceramics represent a regional folk tradition that produced an abundance of folk potters. The remarkable tenacity of this folk art tradition in the Carolinas has long overwhelmed the traditional handcrafting of ceramics in most other areas. "Carolina Folk" will feature a variety of ceramic pieces never before exhibited that express the artistic achievements created from Carolina clay.

Baskets represent another long-standing tradition, rich in originality, which developed in and disseminated from the Carolinas. The distinctive Afro-American coiled low-country baskets, utilitarian items once found in every household, remain a strong tradition in South Carolina in the form of the coiled "sweetgrass" baskets still made and marketed in Charleston, South Carolina. Indian baskets, like the Cherokee river cane baskets remain a part of the tourist attractions in North Carolina. "Carolina Folk" will feature both old and new baskets that demonstrate regional and cultural differences within the Carolinas



Sewing Basket, 1971

Courtesy: National Museum of American History, Smithsonian Institution, Wash., D.C.



August 23-October 6, 1985

as well as provide a visual link to the past and future of a regional folk art tradition.

A large portion of the exhibit will be devoted to a variety of objects beautifully carved or constructed from wood. Several examples of painted furniture and wooden sculpture denote the ingenuity of the untrained Carolina folk artist. "Carolina Folk" will also feature several decoys from North and South Carolina that document a unique way of life.

Another focus of the exhibit will emphasize metal work from the Carolinas. Wrought iron, now a civic emblem for Charleston, exemplifies the transformation from a fine art design into a folk art perpetuated in the 20th century by local artisans.

The exhibit covers as many different types of folk art as possible. In addition to the beautiful pottery, baskets, wooden and metal objects, there will be fine paintings, powder horns, paper items and a variety of textiles. "Carolina Folk" will feature many unusual Southern folk art objects that have not been widely exhibited before. The list of contributing in-

stitutions and private lenders underscores the need to return to this region many pieces of significant folk art produced in the Carolinas that have found their way into national collections and into the hands of private collectors outside the area. "Carolina Folk" will display objects from such prestigious facilities as the Smithsonian Institute, the Abby Aldrich Rockefeller Folk Art Center, the New York Historical Association, the Shelburne Museum, Winterthur Museum, the Henry Ford Museum and Greenfield Village. Many of these items have never been seen by the general public.

"Carolina Folk: The Cradle of a Southern Tradition," is the culmination of a number of historical projects and research studies at McKissick Museum and is funded in part by the South Carolina Committee for the Humanities. A catalogue detailing the exhibit and the research that preceded it promises to be a definitive publication on Carolina folk art. The celebration of the achievements of the Carolinas' authentic but unheralded folk artists will remain on view until October 6.



Wood Carving

Collections of Greenfield Village and the Henry Ford Museum, Dearborn, Michigan

STATE-WIDE FOLK ARTS PROGRAM

Beginning September 1, McKissick Museum will initiate a statewide program designed to develop, preserve and promote our traditional culture. South Carolina offers one of the richest areas of cultural diversity in the United States. As one of the original 13 colonies, South Carolina was initially settled by a number of distinctive social and cultural groups. One, the African (later known as Afro-American) tradition, remained so strong in South Carolina that some individuals referred to it as "a Nation within a Nation." South Carolina also became the home of a large, diversified European population including English, French, German, Swiss and Scots-Irish. Each of these groups initially segregated themselves from each other and, even today, certain parts of South Carolina are associated with a particular cultural tradition. Each of these groups, individually

and as a whole, has produced a rich variety of folklore.

With the establishment of the program, to be funded in part by the National Endowment for the Arts, a statewide coordinator will be employed. The coordinator will develop a series of statewide programs for public schools, as well as promote traditional craft demonstrations and festivals that would create a better understanding of folk art traditions in our society. Through this program the director will also establish a clearinghouse of information on contemporary traditional folk artists and their activities and gather information on earlier folk artists. The folk art coordinator will also maintain the visual, written and recorded materials that are currently being collected to form a center for Southern folk material culture which will be open to researchers and the general public.



Stoneware cooler/syrup jug C.1840

Courtesy: Charles and Peggy Gignilliat, Spartanburg, S.C.

MINERALS IN GLASS

September 6-October 30, 1985



Handblown glass vase

Artist: Susan Boepple

The techniques of creating handblown glass have remained virtually unchanged for the past 3,000 years. While the composition of glass has been refined through constant experimentation, the same basic equipment and tools for production are still used. Although machine-made glass did evolve in the nineteenth century, a renewed interest in handblown glass developed at the turn of this century in reaction to the inferior design quality of machine-made pieces. This revival not only explored the artistic possibilities of glass, but also sparked scientific investigation. Experimentation in composition has led to the heat-resistant, less-breakable commercial glass we all use. Such experimentation has led, also, to many of the varieties of decorative glass seen today. However, despite these innovations, all glass starts from limited choices of techniques and composition.

Basically, glass can be defined as a transparent to opaque non-crystalline solid formed by the fusion of siliceous matter such as quartz, with alkali compounds such as minerals containing so-

dium or potassium. After the minerals are melted together, they are frozen into glass rather than a crystalline material. The compositions that can be used to make glass are limited by their tendency to form crystals while a solid material. Of the four main types of glass — soda-lime, potash-lead, borosilicates, and quartz — soda-lime is used most frequently because it is inexpensive.

Color is introduced into glass by adding small amounts of oxides of metals such as copper, silver, cobalt, manganese, iron, and nickel. Metallic oxides can be added to the molten glass for tinted or opaque glass, or applied directly to the glass form.

The *Minerals In Glass* exhibit explores variations in composition of decorative glass through lovely creations made by local glass artists. Minerals used to produce these beautiful and dramatic examples of clear and colored glass are displayed as well. Handblown, sandblasted, and cut glass further exemplify the exciting variations made possible by producing glass from minerals.



McKISSICK MUSEUM
THE UNIVERSITY OF SOUTH CAROLINA
COLUMBIA, SOUTH CAROLINA 29208

803-777-7251

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ORGANIZATION
U.S. POSTAGE
PAID
Permit #766
Columbia, SC

1162,500.
1" = 62,500
12
5208 ft
5208 ft